

BEDTIME!

PRODUCED BY

bouge de là

TEACHER'S
GUIDE

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THE COMPANY

Bouge de là is one of the rare professional dance companies in Quebec focused exclusively on creating dance performances for young audiences.

Founded in 2000 under the artistic direction of **Hélène Langevin**, **Bouge de là** presents contemporary dance performances that draw upon a variety of disciplines: video, theatre, shadow play, etc. The company's varied and playful creations appeal to children's curiosity, and usher them into a world of emotions that stimulate the imagination. Eager to convey to their young audiences the pleasure of movement, the company also offers dance workshops in schools.

Bouge de là has a repertoire of five works: *La Tribu Hurluberlu* (2000), *Comme les 5 doigts de la main / Like the 5 fingers on Your Hand* (2003), *CHUT !!* (2005), *Vieux Thomas et la petite fée / Old Thomas and the Little Fairy* (2008), and *L'atelier / The Studio* (2010).

INTRODUCTION

Attending a dance performance requires some preparatory work with the students. That helps make the activity an enriching and stimulating experience, which is why we have prepared this teaching guide.

It will facilitate research and will provide you with tools to help students better understand the themes of the piece.

Before going to see the show, we suggest that the students be introduced to the company **Bouge de là** (p. 2). You can then outline the content and the intent of the dance piece (pp. 4 and 5), and do one or more of the suggested activities (pp. 6 and 7).

Following the performance, you might want to conduct a dance appreciation activity based on what the children retained from the presentation. We also suggest a class discussion about their perceptions of the themes or certain parts of the choreography. You might want to have them make paintings or drawings of what they liked about the piece.

CO-PRODUCERS:



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BEDTIME! - BOUGE DE LÀ

AND SO TO BED!

INTERVIEW WITH HÉLENE LANGEVIN, ARTISTIC DIRECTOR, CHOREOGRAPHER AND TEACHER

Photo: Rolline Laporte

WHY THE BED?

"That's where it all begins and where it all ends. The bed accompanies us throughout our lives. We are born and we die in bed, we suffer and we heal in bed, in bed we love and we cry, we sleep and we dream. At first I thought of exploring fantasy –gnomes, fairies, trolls and all those monsters hiding under the beds of children when it's time for them to go to sleep. Then I pursued the idea of the life cycle of a bed, from the cradle to a captain's bed, from baby cribs to king size beds that are then put in the basement during adolescence and that end up in the cottage. I saw the bed as the child's territory, the private space where a child grows and experiments. Eventually the bed became a veritable character, changing with each tableau, its movements choreographed. The bed was given a voice."

DANCING FOR YOUNG AUDIENCES

"Creating a dance piece for young audiences is a challenge. It means providing the young spectator with a main theme, with ways of interpreting the piece that will nourish the desire to understand. Once the child understands what we are talking about, he or she is capable of watching a

lengthy dance. If the piece provides answers to the child's questions, that facilitates his interpretation of the performance. Dance then becomes a form of expression for children."

Hélène Langevin has always worked with young children. "What I love is teaching creative dance to children in kindergarten, ages 4 to 6." She sees teaching and choreography as a single approach but with two different forms of expression. "Young children explore movement, develop physical skills, try different approaches, improvise and learn how to move without getting hurt." Hélène and the company dancers lead 150 to 200 dance workshops in schools every year. They also organize discussions based on the dance pieces presented. These discussions include initiation activities linked to the performance. "Teaching allows me to stay connected to my audience. I now know what works and what doesn't work. And children are open to anything! They love to boogie, inventing all sorts of jumps and movements. They inspire me."



A VERY EAGER AUDIENCE

"Children adore dance shows, they jump right in! Indeed, a dance performance is kinaesthetic. They imitate the dancers, recreating the movements. Dance is an accessible form of self-expression, more so than theatre. They can laugh and clap their hands, without worrying about dialogue. We want to create an exchange with young audiences so that they can experience their emotions, so that they can express themselves. Every child tells himself a story when watching dance. Dance develops their imaginations."

THE DANCERS

"When performing for children you must be attentive and animated, and avoid a condescending attitude at all costs. You have to be honest and project a strong stage presence, and also be versatile. The dancer must be capable of presenting shadow theatre, of performing acrobatics and handling props. The presence of the other is very important. The dancer must convey the pleasure he or she has in dancing, because emotion colours the movement. The dancer cannot be neutral in front of young spectators, or will lose them."

BEDTIME!

Cradle of love, place of dreams and solitude, terrain for discovery and play, the bed is a private and special place for a child. With the bed as the very centre of this piece, choreographer Hélène Langevin explores four slices of life drawn from childhood where babies, children and adolescents transform their beds into a territory of multiple possibilities. Here the bed is much more than a piece of furniture; it is a symbolic and transitional object that allows for passage from one phase to another. From the first movements of awakening to the outbursts of adolescence, dance expresses contrasting worlds, a place where poetry encounters the energy and reality of dreams.

BABY'S CRIB - A PLACE FOR DISCOVERY



The bed is a cocoon where a young child continues to grow and develop; it is a private, snug and cosy place. In realistic fashion the dance traces the stages in the development of psychomotility in the first year of life, portraying the baby's movements as it acquires the first signs of autonomy – pushing with its hands, turning on its back or belly, crawling, walking on all fours – up to being able to walk upright. The child is present in its body and its immediate environment, discovering it through touch

and sight. For the dancers this means unlearning movement, shattering co-ordination, being at ease in the body in order to return to the gestures of a baby, rediscovering that primal force.

A YOUNG CHILD'S BED - A PLACE OF EMOTION

Between the ages of 4 and 8, the child learns to express himself and to manage his emotions, to channel his exuberant energy. It is a period when the child abandons the desire for omnipotence, and is confronted with the desires of others.

Here the bed is shown as a place of punishment, of solitude, of a refuge necessary for calming down and overcoming anger. In this tableau a very angry little girl is sent to her room, where she lets her anger explode to the point where she damages a favourite toy. After the storm she discovers how to calm down and regain her equilibrium. On stage the little girl is surrounded by three dancers who, echoing her emotions, amplify her angry movements.





A CHILD'S BED - A PLACE FOR THE IMAGINATION

Alone in his bedroom a bored 8-year-old boy dreams of superheroes, characters in a movie he is making up. The bed becomes his camp, a territory to be defended, a battle ground.

It is through the eyes of this little boy that things appear and disappear. In a surrealist, ever-changing world that pays veiled tribute to comic books, the dancers incarnate incredible situations imagined by the boy – being kidnapped, escaping, fighting evildoers, facing danger, turning into a Transformer.

AN ADOLESCENT'S BED - A PLACE OF TRANSFORMATION

Between the ages of 12 and 16 the child enters into a period of noise and disorder, of change, of contradictions, of rebellion against the established order. The bed is moved from the bedroom to the basement. The bed is jumped on, shifted here and there, becoming a site for pillow fights and for partying, until it's time to leave childhood and the family home behind.

The dance here is more energetic, more rock 'n roll. The structure of the bed unfolds and is dismantled, becoming a percussion instrument and a ladder leading to the adult world.



Illustrations : Manon Gauthier

4 YEARS AND UP
Duration
55 MINUTES

DIRECTION AND CHOREOGRAPHIC CREATION HÉLÈNE LANGEVIN

DANCERS -ARTISTIC COLLABORATOR GUILLAUME CHOUINARD, EMILY HONEGGER, MYRIAM TREMBLAY, JULIE TYMCHUK AND NATHAN YAFFE

CHOREOGRAPHY ASSISTANCE JEAN-FRANÇOIS LÉGARÉ MUSIC BERNARD FALAISE AND ÉRIC FORGET SET DESIGN VÉRONIQUE BERTRAND

LIGHTING CAROLINE ROSS COSTUMES SHARON SCOTT MAKE UP SUZANNE TRÉPANIER

BEDTIME! - BOUGE DE LÀ



Photo: Rolline Laporte

A FEW DANCE AWARENESS AND PREPARATION ACTIVITIES

BASED ON THE THEME OF THE DANCE PERFORMANCE **BEDTIME!**

There are all sorts of beds. Beds vary according to climate and lifestyle. We can sleep on a tatami or in a hammock, in a canopied four-poster bed or on an air mattress, in a bassinet or on a bunk, sofa, settee, divan, pallet or doormat.

Beds change as we age – bassinet, cradle, crib, cot, captain's bed, twin beds, bunk beds, spare bed, folding bed, queen size bed.

The bed can be a place for creation. While he was ill in bed, Marcel Proust wrote *À la recherche du temps perdu*. Frida Kahlo painted her self-portraits in her four-poster bed fitted with an overhead mirror. Colette wrote her novels in bed, Rossini composed his operas in bed and Matisse, at the end of his life, drew on the walls around his bed with charcoal attached to a stick.

ACTIVITY Ask the children to list things we can do in bed: sleeping, dreaming, reading, sulking, crying, drawing, playing, jumping, drinking, eating, etc.

Connect these activities to emotions: being angry, feeling secure, being sick, feeling happy or frustrated or sad, feeling tired, etc.

ACTIVITY Discover the vocabulary of the bed: sheet, quilt, pillow, mattress, box springs, bedding, bedside table, blanket, bedspread, eiderdown, beddy-byes, etc.

ACTIVITY How do we get ready for bed? Ask the children to draw a picture of their beds and bedrooms. What bedtime rituals do they use? A bedtime story? A cuddle? A security blanket? A cuddly toy?



A WORD ABOUT **MOVEMENT** AND **EXPRESSION**

Photo: Rolline Laporte

1

In the first tableau the choreography is inspired by the movements of babies. The dancers work on rhythm, and the coordination or non-coordination between the upper and the lower body. They move in a world of peaceful calm.

ACTIVITY Try moving without walking (on all fours, on the buttocks, crawling, rolling, etc.).

Ask the children to reproduce a baby's gestures and expressions: waving the arms and the legs, playing with the hands, crawling, etc.).

2

The second tableau presents a very angry little girl. She is sent to her room, slams the door, shouts out NO and sulks. She even rips off the ear of her favourite teddy bear. Alone in her bedroom, she learns to handle her emotions. Three dancers act out those emotions.

ACTIVITY Choose emotions such as anger, joy or sadness, and ask the children to express those emotions in movement. You could start by asking them to draw a picture of a particular emotion before expressing it

3

in movement, and you can also refer to the books suggested in this guide (see p. 8). In the third tableau, a young boy with a lively imagination battles monsters as he pretends to be various comic book characters and Transformers. The dancers personify the characters in the movie he is making up.

ACTIVITY Place them into groups of 3 or 4 and ask them to invent a story about monsters and then to act out the story. You can distribute various roles such as the narrator, the director, etc.



4

In the fourth tableau we are in the world of adolescents. The dancers play and dance with pillows and dismantle the bed, which becomes a musical structure, a percussion instrument and a ladder.

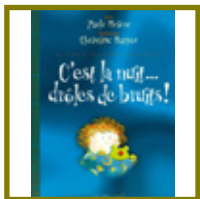
ACTIVITY Play with bedsheets.

What can a bedsheet become? A sail, a cabin, a ghost, a flag, a Roman toga, a dress, a snake, a monster, a mummy, etc.

Using basic materials and a lamp behind a sheet stretched taut, introduce the children to shadow theatre.

SUGGESTED BEDTIME READING (FRENCH TEXTS) POUR LE LIT... LECTURE

BOOKS ABOUT *THE NIGHT* AND *MONSTERS*



Paule Brière

C'EST LA NUIT... DRÔLES DE BRUITS! (Montréal, les 400 coups, coll. Bonhomme sept heures, 1998.)

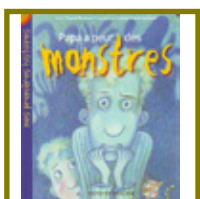
La nuit, il y a de drôles de bruits dans la maison. Mais que font maman, papa, mes frères et mes sœurs, mon chien, mes trois nounours et mes treize poupées? C'est ce soir que je me lève pour aller voir. Un conte sur la nuit tout en poésie.



Mercer Mayer

IL Y A UN CAUCHEMAR DANS MON PLACARD. (Paris, Gallimard, 2003)

Avant, il y avait un cauchemar dans mon placard. Aussi, avant d'aller dormir, je fermais soigneusement la porte. Une nuit, j'ai décidé de me débarrasser une fois pour toutes de mon cauchemar. Un livre très réconfortant.



Sophie Rondeau

PAPA A PEUR DES MONSTRES (Montréal, Imagine, coll. Mes premières histoires, 2009)

Un petit garçon terrorisé par les monstres de la nuit soupçonne son père d'être leur ami. Le lecteur amusé le suivra dans ses hypothèses les plus loufoques. La fin est pleine de tendresse.

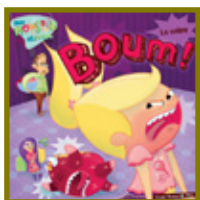


Jocelyn Boisvert

LE GARÇON HANTÉ (Saint-Alphonse-de-Granby, Éditions de la Paix, 2007.)

François Grossetrouille porte bien son nom. Il a peur de tout, surtout des monstres. Et avec raison! Chaque soir, sa chambre à coucher est le lieu de rencontre d'une colonie de monstres épouvantables qui le terrorisent et qui se repaissent de ses frayeurs. François a raison de craindre le pire. Les créatures macabres qui peuplent ses nuits fomentent un plan diabolique. Elles ont décidé de prendre possession de son corps. Comment? En le faisant mourir de peur! Notre pauvre ami se transformera lui-même en monstre et il sèmera terreur et dévastation sur son passage. Qui parviendra à stopper l'énorme appétit de destruction de ce monstre bien réel? François a-t-il une chance d'en réchapper? Et si le terrible monstre n'arrivait pas à faire peur à tout le monde?

BOOKS ABOUT *ANGER*



Émilie Rivard

BOUM! LA COLÈRE (Blainville, Boomerang, coll. Mon monstre et moi, 2011)

Une histoire sur la colère et sa gestion. Une petite fille explose de colère parce que son ami a abîmé sa poupée. Elle blesse, crie, pleure, hurle, mais rien n'y fait, son grand-père exige qu'elle s'exprime dans le respect d'autrui.



Mireille D'Allancé

GROSSE COLÈRE (Paris, L'école des loisirs, coll. Lutin poche, 2001)

Robert n'est pas de bonne humeur parce qu'il a passé une mauvaise journée et que son papa l'a envoyé dans sa chambre. Alors la colère monte tellement qu'il en vomit une chose horrible qui met toute la chambre sens dessus dessous. Quand elle s'attaque au coffre à jouets, la colère de Robert tombe d'un seul coup. Finalement, la colère, ça ne sert à rien du tout.

BOOKS ABOUT *EMOTIONS*



Annie Groovie

JOUONS AVEC LÉON: LES ÉMOTIONS (Montréal, La courte échelle, 2007)

Léon est un cyclope sensible, capable d'éprouver toute une gamme d'émotions. Il peut se montrer heureux, triste, gêné ou dégoûté, tout dépendant de l'idée qui lui occupe l'esprit. Les enfants pourront développer leur imagination en inventant des histoires autour des différents états d'âme de Léon. Ils découvriront un Léon jaloux d'une crevasse, fier d'un jour de pluie et fâché de penser à sa chère Lola! Qu'est-ce qui peut bien expliquer de telles humeurs?